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## **Chaosmosis**

### **In the Woods with Sarah Lucas, Hieronymus Bosch and Gelatin**

*Imagination is more important than knowledge, for knowledge is limited.*

Albert Einstein

#### Parallel World(s) in Capricious Dream Structure

In the guest book of the Meyer Kainer Gallery Vienna in January 2010, commenting on the hybrid staircase structure under neo-Baroque candelabra of the *Palais Keiner Mayer* environment, a visitor had written: 'gelitin, a dream'. The words described the builders of the luxury construction made of tree trunks and furniture parts as well as the virtuoso, overbrimming, oval-shaped hybrid being along the walls of the room, boldly unbalustraded, senselessly beautiful like a *rocaille*, a stylized homage to nature somewhere between nest and arabesque, yet also nothing more than all genres of art since the primitive hut stylelessly knit together. It was a familiarly bizarre allusion, as in Hieronymus Bosch's altars, to something between Paradise and Hell. With apparently effortless grace, this furniture miracle turned a site for purchasing art into an (art-)historical one.

The projects of Late Antiquity, the Late Medieval Age, Mannerism and Rococo included curiosity cabinets, follies and various grottos and fountains. The diving hole for adventurous visitors to Expo 2000 in Hannover was called *Weltwunder* [World miracle]. More important than historical relations or a linear treatment is the double view<sup>1</sup> directed at structural similarities in a periodically-recurring critical, experimental and polysemous art. Both Hieronymus Bosch's 'hybrid constructs' and Gelatin's alienations of the object-world, including totem-like mounted parts of cuddly toys and human-shaped structures, bear the 'twin signature' of temptation and experiment. Sarah Lucas supplements the 'naturalialia' with 'artificialia', the machines of technological ludic lust in these phases of the experiment. Painting and the graphic arts on the threshold to the modern age meet with performative art and archi-plastically-operating art in Krems. Why is it that apparently meaningless, artful artlessness makes us dream?

The start of modernity and the end of Modernism are heralded in ostensible gestures of scorn, somnambulant levity and ironic mystery. Critique of the state of the world through obligatory sabotage and taboo-breaking sizes up the respective social structures (early

capitalism around 1500, neoliberalism around 2000) and puts the art theories of the zeitgeist to the test. Gelatin here are exorcists in the science of art; their expulsion of logic slyly imports other phenomena such as the aesthetic category of the fantastic or—witness the opening commentary ‘gelitin, a dream’—poetry. But language, too, twists and turns through the titles of their works, elegantly, without grammar, smart, two-tongued, a mixture of anagram and haiku.<sup>2</sup>

Mistrust of art politics and the art market led the four members of Gelatin, in playful, eccentric scorn, to design an exhibition stand in elephant form using their own bodies—a challenge equalling Beuys’s formula ‘art = capital’ and as absurd as Bosch’s war elephant. Other structures in their actions display affinities with Schwitters’s *Merzbau* augmented by a performative rethinking of Situationism and Actionism, both receiving transfusions from the experimental ludic phases of Rococo and Late Renaissance. Dynamically extending the present back to the Late Middle Age past, however, leads, via dream work and nocturnal madness through water’s natural generative powers and fiery vices posed in the ‘theatrum diabolicum’ of artfully exaggerated hells, to Hieronymus Bosch’s uncanny pictorial inventions which even today are thematically contentious.

Jheronimus Anthonissen van Aken, called Bosch after his hometown ‘s-Hertogenbosch (‘the duke’s wood’), lived from ca. 1450 to 1516 and worked in studio collaboration with his father and brothers. Artistic teamwork in studios or groups that critically engage paradoxical counter-projects and ambivalences flourishes in periods of social tension. The image of the artist, and art, were undergoing change, as they have been today since the 1960s. Bosch rose above the entrenched tradition of medieval allegories without subscribing to the Italian Renaissance ideal of antiquity current at the time. Instead, he elaborated a subjectively-innovative and independent parallel, precisely because, perhaps, he was a ‘provincial’. In the era of post-colonial world-art, Gelatin don’t give a damn about the long-since-perverted genius concept of German Romanticism that still dominates museums and the art market, but rather work creatively and spontaneously as a collective.

To the courtly games and structures of ‘natural sex organs’ on the centre panel of Bosch’s *The Garden of Earthly Delights* (Prado, Madrid) correspond Gelatin’s bodily utterances in arenas, tree-houses, mud-holes, on stairways leading nowhere, in wall and window openings and in accessible caves and grottos. For all the elegance or embarrassingness of their often nude performances, it is a question of ‘un-courtly gallantry’ and eccentrically staged ‘sexual acrobatics’. Allusion, longing and temptation as a tense condition of desire before availability are fundamental. Like the frequently clerical protagonists in Bosch’s panel paintings, the artists enact genital fantasies, offering a masquerade of stylized sexuality with all manner of ‘splits and distortions’.<sup>3</sup>

Drawings as a conceptual medium were first collected by Bosch, an up-valuing of the worthless sketch that represents a common factor. For collectors’ interest in direct

imagination, or merely in an idea fixed on paper, is great today. Luxuriant tangles of lines, decorative ornaments, text, magical abstraction, outline, overflowing gestures or hosts of figures—all unite fluidly in the artist group's sought-after sheets. Wilful perspectives and proportions represent other structural leitmotifs, which now and again, through metaphors of (supposed) madness or excessive exaggeration, have triggered shock in relation to the familiar ('normal') world, and continue to do so.

Bosch makes fiction a painted reality and the vision of Hell experienceable as an Earthly event space. His flickering handling of light effects and placing of figures before a dark, abstract background produce a sense of the uncanny. Uncannily unfamiliar today is the shift to the walk-in artwork for participating visitors who, in the 'lectures' of Gelatin, often in darkened rooms, grope around (at their own risk) and experience performative processes as active co-players, instead of the usual passive distance. Even the *Guernica* pictures are geographies one can wander through. That was always true of the cave paintings and cathedrals. But now it is reliefs and artistic free spaces, or trial stages, that develop into blithe experiments in exemplary aberrant human behaviour in the world.

Similarities in the grotesque or burlesque, which have no fixed form and which, like ornaments, work obsessively at destroying regularity, together with Gelatin's affinity since their college days for Bosch's subjects and those of the later school around Pieter Bruegel, serve to bridge the 500 years' temporal distance. In addition to labyrinthine thought, the fantastic in the later Renaissance (Mannerism) and Late Baroque (Rococo) is characterized by sympathy and feeling. A receptive gaze, it turns out, cannot adequately describe the formulae of sensuality, dream, imagination, the closeness to irony and the cosmic, the love of the anarchic and the combinatorial flitting through the air. Maintaining equilibrium, citing but not transgressing prohibitions, induce public shock and speechlessness among experts, which helps explain the rarity of academic papers on the group Gelatin.<sup>4</sup>

Bosch's eccentric portraits of nocturnal provinces entailed a certain incompatibility between aristocratic patrons and the subversive content of his pictures. Before Luther, from an upper middle class vantage point, he criticized the clergy and exalted the workless and beggars of his day. Nonetheless, he also stirred the interest of Catholic princes. His brush unmasked alchemy, magic and belief in miracles as humbug, which speaks against his involvement in a sect such as the Adamites.<sup>5</sup> One could, and can, see him as versed in alchemical methods. What astonishes is his analytic gaze at the germinating world as a retort-glass genesis (*The Third Day of Creation* on the outer wings of *The Garden of Earthly Delights*). The unscientific construct of a colourless disc, on which plants are putting forth strange blooms, recalls the virtual representations of biological processes in test-tubes in present-day reproductive medicine. With their series of preserving jars ('sculptures') since 2000 and cooked plasticine as fluid material of their relief pictures ('paintings'), Gelatin come unwittingly close to alchemy, like Marcel Duchamp before them. In alchemical primal matter, itself akin to

corruption, lies the key to procreation, but also to the sexual longing for a primal androgynous mix.<sup>6</sup> Hence alchemy plays with ambiguously coded speech, with sex change and the tree motif, the heart of the Kabala as also of Christian doctrine in the form of the 'tree of knowledge'. The subversiveness of Bosch's figures' shameless actions in bizarre and hybrid configurations, and the halting narrative of his chaotic, dark hells, conveys one thing with certainty: resistance. His closeness to 'Mannerism' decades before the late sixteenth century is fragmentary. Bosch's half-century of foresight—his anachronic relation to his age—unmasks art-historical periods as a punditry of nonsense.

## Method(s)

To distinguish his 'comic' style from the aesthetic norms of the Renaissance and to absolve himself from heresy, the Spanish monk José de Sigüenza used the word 'macaronic' in 1593.<sup>7</sup> Folklore and blithe Christian naiveté (corresponding in period to Erasmus's *In Praise of Folly* and Thomas More's *Utopia*)<sup>8</sup> opposed the humanists' intellectual use of ancient sources. Gelatin's art language as a construct is also close to 'noodle verse', to dog Latin or vulgar 'macaronic poetry', whose inventor Tifi Odasi jumbled up Latin, Italian and Paduan dialect. As predecessor of the Dadaists' or Lucas's and Gelatin's verbal tangles, this two-tonguedness of the satirical pen also came to fit Pieter Bruegel.<sup>9</sup>

Macaroni is not only a well-known noodle, but also alludes to 'the noodle', a colloquial circumlocution for the male sex organ, an association of the edible and the phallus that many of Gelatin's 'lectures' take literally. Macaronic lines, however, already existed as disparate scratches on certain motifs in prehistoric cave paintings. Today these lines, which generally form abstract patterns, are explained as being the result of magic actions performed during annual fertility rites.<sup>10</sup> Then, in the eighteenth century, with 'alla turca', what was rough, barbaric, wild and exotic in foreign worlds was once again satirized in a zestful enough way. Along with Freud's concept of 'polymorphous perversion', Herbert Lachmayer compares Gelatin with the 'inspiring', 'productive' decadence of the nihilistic Rococo uprising against the Classical Enlightenment and its dictate of reason.<sup>11</sup>

Like the macaronic line still too little noticed in art history connecting prehistoric caves, Bosch, Bruegel, Lucas and Gelatin, the dynamic model of confrontation thus remained open. Its mix of abstraction and objecthood is akin to the proximity of play and style in the spirit of Johan Huizinga's *Homo Ludens* and the birth of culture out of play.<sup>12</sup> How can logos and myth liberated to incomprehensible language-play and wholesale departure from sublime theory—formerly patron-dependent through encoding of pictures, nowadays museum and curator-dependent—be united with the audience's desire for aesthetic categories? Aby

Warburg's method of disparate, iconographically associated montage of theme groups offers itself.

But gaps also connect up, like the meandering paths in a heap of noodles or the twigs on a tree, which, rather than a temporal continuum and linear action, seek a key-less code in wilful chaos, dream or madness. Critical counter-sense and the banishing of sublimity in the everyday spontaneity of play further the associative chains of integrated visitors. Given this concept, no curator is necessary: the show grows on its own. Consistently enough, Gelatin tolerate no art-scholarly advice in planning exhibitions. The performative element runs counter to all prescription.

Magic circles of flowing water, mutable elements as symbol of a mythical natural cycle, are factors at play in Bosch and Gelatin. The *Arc de Triomphe* (2003) peeing into its own mouth is a perfect, ironic example, no less than the alterable, in part wonderfully soft structures and furniture, and soft materials such as plasticine, dung, glue, but also foodstuffs. In mixers the naturalia and artificialia will mutate into the 'glue' for art—here, too, one is justified in recalling the alchemists' ovens (or the smithies and steam saunas of the Scythian shamans described by Herodotus).<sup>13</sup> This sweet-sour cement can also be used for 'wall-building' or for a net curtain, not unlike Allan Kaprow's earlier wall of bread and jam.<sup>14</sup>

The egg comes in here, too, as primal emblem of natural elements and laboratories, symbol of the world and cosmos, even of Hell. Various of Bosch's hybrid creatures have broken eggs as bodies, or live, eat or make music in eggs. Sarah Lucas laid fried eggs on her clothed body. For the Vienna Festwochen 1999 Gelatin appeared in chicken costumes with Pollo Feliz and pelted the audience with eggs. Not stairs of ascent but surprising descents lead into swampy mud-holes, or the audience are sent to functioning toilets placed, as in medieval times, on the art space's outer walls accessible through a removed window. In a frosty Moscow the desired urine samples produced an oversized stalactite *Zapf de Pipi* (Moscow Biennale, 2005).

The artist's excretions as raw materials—Piero Manzoni canned them—signal the end of the era of the artist-genius and point to new aspects such as the risible, embarrassment or a caricature of failure. Two-edged and raw, Bosch's pictures of people excreting, like Gelatin's plasticine excrement, convey apparently banal diversion rather than high-calibre art enjoyment. Behind this bodily 'catharsis', and also holy abandon bordering on ecstasy, is the igneous alchemical metamorphosis of decay to reanimated life. Who, in connection with cathartic therapy, does not think of Greek tragedy? Here Gelatin call to mind the artist's primal, childlike identity or the ubiquitous dream theatre of reversed carnival-world fools as in Bosch and Bruegel. Bosch traditionally links the dream and sin in the isles of Hell. The deadly sin of sloth (*accidia*) is associated with the weak, soft flesh and sexuality. Gelatin presented this in their *Lazy Joe – Lazy Sue* (New York, 2001). But certain of their 'lectures' also display the land-of-milk-and-honey aspects of Bosch's paradisaical altar panels with their

innocent naked figures, before knowledge and the fall of man, pulled this way and that by gluttony and eroticism.<sup>15</sup>

Bosch himself shows that the game of art lies outside the sphere of moral norms. Frivolity, salaciousness, affinities with the instinctual and animal, candles in the anus (*Chandelier*, London, 2003), displaying the buttocks as defence or as regressive anal fixation belong to the childish mode of play no less than human alphabets. Gelatin formed the shapes of letters with the excreted faeces which they photo-documented in the toilet bowl for four years—the photos were put together to form the *Kakabet*. This, too, expands the small radius of connecting fragments to retrieve the magic artwork after the auratic icon. The art ritual of performance and the demystifying of sites of art presentation are its ongoing weapons of rebellious enlightenment (via the return of the repressed and strategies of excitement).

### Revived Cult of the Phallus

Phallic pride belongs to the primal scenes in primitive huts, mud-holes and tree-houses. The artistic avant-garde and sexuality as a subject go hand in hand. This is true for Antiquity, Mannerism, Rococo, 'Black Romanticism', but above all for the activities of Fluxus paralleling the sexual liberation movement as of 1960. However, since the advent of gender issues<sup>16</sup> in post-feminist queer times and Jacques Lacan's dictum that woman is the phallus (after Freud had declared the child to be the woman's phallus and Judith Butler's invention of the 'lesbian phallus'), displaying the phallus must be read anew.<sup>17</sup>

As with the tangled macaronic line, it is necessary to return to the source. In art and religion close to nature, the fertility cult and the sacredness of procreation were all-important. Shamans of the Neolithic period (the cave of Lascaux) and warriors in many rock and large-scale landscape drawings of the later Bronze Age display phalluses to signify virility, perhaps also as the measure of paternally determined things. Examples exist in England, Sweden and as far afield as Australia and South America among male attendants of the red woman/goddess/priestess, who also appears with snakes. The snake is sometimes a synonym of the phallus as procreative being. The group Gelatin's drawings show this mythological procreative power in the form of penis towers. Masculine power was personified in the Ancient Egyptian worldview by the god Min with erect penis. Yet all the Pharaohs wore the tented Min skirt. In the cyclical worldview of these kings, without the phallus nothing was possible in the myth of the rending of the god of Death Osiris and his annual revivifying reassembly by Isis and Nephthys. Once the phallus had been replaced, even though he was dead, Osiris could beget Horus and live on. From then on the phallus, or ithyphallic idols, also appeared in graves as aids to eternal metamorphosis.

The interweaving of man and nature produces all the fantastic, potent hybrid beings that not infrequently have apotropaic properties. Displaying the tongue, the backside or the penis, tearing hair and shouting are similar here. The apotropaic aspect of the aroused phallus oscillates between lust and fear, shock and rapture, something that Gelatin also treat playfully.

The fascination exerted by Hermes and Pan in Greek art goes further. The guardian 'herms' with erect phallus in front of houses are—down to Roman times—cultic bearers of good fortune, to disfigure them is sacrilege.<sup>18</sup> Through spells and magic power they induce fear. Entering the profane world from the sacred world of festival, they cause timidity and exact small cultic gifts. The phallic cult of the god Dionysus is a primal scene in the birth of the theatre. The rural wine god displays a two-faced power that is both fertile and destructive: he is a phallocentric ruler and culture-bearer of androgynous aspect in one. It is the women around him, the maenads, who destroy this 'phallic monism', rending it asunder and hence warding it off.

In mystery cults the phallus is removed from an ark and unveiled, while in comedy it is caricatured: both sexes don oversize mock phalluses to ridicule and break its symbolic power. A satyr indulges in sexual acrobatics balancing a wine-drinking bowl—a clay vessel signed by Douris—on his erection. The psychoanalytical concept of the phallus draws on both the satirical aspect as well as sublime earnest. It is ambiguous, polysemous like pan-sexuality. It combines the frivolous and the perverse, the playful and the autistic. It unleashes the violence of the death instinct and the creativity of the artist.<sup>19</sup>

Gelatin break and playfully ban the erection taboo in bourgeois pictures with cheek and scorn. Sexuality experienced as 'low' has been purged several times since Antiquity. The ascetics of the Early Christian period sat atop columns, the abstract transformations of Dionysian altars of Late Antiquity in the naturalistic shape of a penis between two testicles (e.g. at Delos).<sup>20</sup> Alongside the nature gods, Christianity in its fear of and disgust at perishable flesh (which, at the end of time, resurrects from the grave) damned the phallic pride of procreative spring and its cyclical return. Yet even the Middle Ages finally gave birth to (sex) relieving derisive 'noodle verse', which evidently had an impact on Bosch and Bruegel as styleless style. Bosch identified with St. Anthony in his temptation, or with devilish-demonic beings that poetically appear next to tree structures or as hearing trees (Bosch means 'wood') with owls and other nocturnal beasts. He was, above all, a strong-willed agent of desire and of the self-fulfilment that transgresses prohibitions in art.

The Renaissance interpreted the return of the repressed as the omnipresence of the masculine. The Counter-Reformation not only provided statues and pictures with fig leaves but with trousers, too. Hostility and shame in respect of the body increased in the straitlaced bourgeois age. A viewing taboo preserved women from the downfall that patriarchal society well into the twentieth century saw threatening those who looked at an erect phallus. Yet the

province of 'satyriasis' and 'noodle verse' persisted in the undercurrents of 'Black Romanticism', Symbolism and Dadaism.<sup>21</sup>

Contempt for the low and fear of eroticism and the sexually active woman bore strange fruits of castration anxiety around 1900, issuing in the quest for new paradises for old instincts. The innocent nudity of the Monte Verità dance art cult and 1920s bare-body culture, however, did nothing to depose the erection taboo. Only now is it being loosened by the Internet and the orgiastic side of performance art since 1960. The freedom of Internet pictures also democratizes bodies and bodily parts. Gelatin have brought this to public art spaces as daring pioneers in the process of making the chief agent of desire audience and public-compatible again. Ostensibly desecrating the representative sites by urination or use of the penis as paintbrush, they also point to the duplicity in dogmatic sexual norms and laws, as also in art.<sup>22</sup>

Their inspirational lectures transform pornography into pornosophy. The vile-looking substitutes for mucus and sperm are glue (gelatin[e]—their name until a Korean punchcutter misspelt it at their arrival for the Gwangju Biennale 2002) mixed with foodstuffs. For the soft fur-ball performance (2001), and in alternative fashion shows beginning in 2010, phallus or testicles are masked, staged, tucked in or overflowing, or erections conquer 'genital panic'<sup>23</sup> as on a darkened stage in Reykjavik in *Hugris* (2006)<sup>24</sup> where other bodily parts remained concealed. The erect phallus has often featured in photo-series (from alpine panoramas to the Nevada Desert), innocent performances full of humour, 'at home' in nature, close to plant growth and animal instinct.

What is at stake here is lust as the driving force of art, not as the omnipresence of sexuality in advertising and prostitution. Sexual objects and fetishes are discerningly revealed and unmasked, frontiers between the sexes eliminated and longings preserved. The destructive transgression of sexual rules is currently exemplified in human trafficking and incest. Art as quotation offers a universe of gaze-seductions outside the dreamless voyeurism of the information age. Gelatin work playfully hard at ithyphallic metaphors, the long noses of plasticine Mona Lisas, frozen icicles of urine, the indefinite extremities of stuffed animals and unsuccessful rocket structures. Apart from being the masquerade of a sex change by Marcel Duchamp or Joseph Beuys, their alchemical beet-and-carrot mix is a seven-league step in the unending parallelism of sexuality and the avant-garde. On top of which, their wild chaosmosis<sup>25</sup> is bittersweet, alec smart, raven black and cool as hell.

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## Notes

<sup>1</sup> See Werner Hofmann, *Phantasiestücke: Über das Phantastische in der Kunst* (Munich, 2010).



<sup>2</sup> Thanks to Ali Janka for his stimulating haiku e-mail on *The Temptation of St. Anthony*.

<sup>3</sup> Hofmann 2010, see n. 1.

<sup>4</sup> Herbert Lachmayer is one of the few: 'Inspirierende Dekadenz', *Parkett* 79 (2007), pp. 160 ff.

<sup>5</sup> Most authors, from Ernst Gombrich to Daniela Hammer-Tugendhat, reject Wilhelm Fraenger's thesis of sectarians and the unconscious. His 'Hieronymus Bosch in seiner Auseinandersetzung mit dem Unbewussten' is reprinted in Wilhelm Fraenger, *Von Bosch bis Beckmann: Ausgewählte Schriften* (Cologne, 1985), pp. 15 ff.

<sup>6</sup> See Alexander Roob, *Alchemie & Mystik: Das hermetische Museum* (Cologne/London/New York/Osaka/Paris, 1996).

<sup>7</sup> See Hans Belting, *Hieronymus Bosch: Der Garten der Lüste* (Munich, 2002), p. 62; English edition: *Hieronymus Bosch: Garden of Earthly Delights* (Munich/New York, 2002). Belting refers to the Italian monk Teofilo Folengo (and his caricature of chivalric romance in the burlesque epic *Baldus*) as co-inventor of a new stylistic form that already vindicated Bosch's lack of interest in the norms of the Italian Renaissance.

<sup>8</sup> See Jürgen Müller, *Das Paradox als Bildform: Studien zur Ikonologie Pieter Brueghels d. Ä.* (Munich, 1999).

<sup>9</sup> Folengo, Johann Fischart's 'noodle verses' (influenced by Rabelais) and the *Floïa* are also dealt with under 'Makkaronische Dichtung' in Wikipedia. The *Floïa* (i.e. the 'Fleaiad' or 'Flea Epic') appeared 1593 under the pseudonym Gripholdus Knickknackius. Denglish and Kanak Sprak in student speak might be cited as contemporary successors of the well-known seventeenth-century burlesque mix.

<sup>10</sup> In *The Mind in the Cave* (London, 2002), p. 193, David Lewis-Williams explains the lines, for the rationalist senseless, as the magic, intuitive tracings of initiates in shamanistic rites.

<sup>11</sup> Lachmayer 2007, see n. 4.

<sup>12</sup> Johan Huizinga, *Homo Ludens: A Study of the Play Element in Culture* (London, 1970 [original Dutch edition 1938]); id., *Autumn of the Middle Ages* (Chicago, 1996 [original Dutch edition 1923]).

<sup>13</sup> See Herodotus, *Histories* IV, 26; also Jürgen Borchhardt/Brigitte Borchhardt-Birbaumer, "'Sacra Conversazione" – Ambiguität in der Antike und der Postmoderne', in *Anodos: In Honour of Werner Jobst* (Tnava, 2010), pp. 51 ff.

<sup>14</sup> See Adrian Henri, *Total Art: Environments, Happenings and Performance* (New York, 1974), pp. 90 ff. Allan Kaprow's edible wall was erected in protest at the building of the Berlin Wall.

<sup>15</sup> John Cage also took up the 'attitude of sloth' in his 'Musik und Kunst ohne Einschränkungen'; see David Revill, *Tosende Stille* (Munich/Leipzig, 1992), p. 255; English original: *The Roaring Silence: John Cage, A Life* (New York, 1992).

<sup>16</sup> This could be extended in a post-colonial direction with Yoko Ono and her slogan 'Woman is the nigger of the world'; for her, too, food is a material of art, the overcoming of phallic power a non-destructive act of sensitization through opposites in art from the philosophy of Zen Buddhism.

<sup>17</sup> See Claudia Benthien/Christoph Wulf (eds.), *Körperteile: Eine kulturelle Anatomie* (Hamburg, 2001), particularly the essay by Doerte Bischoff, pp. 293 ff.

<sup>18</sup> See Erika Simon, *Die Götter der Griechen* (Munich, 1980 [1969]), pp. 305 ff. The fertility god Priapus is the 'low' version of the demonic Hermes and the satyrs of Attic mythology around Dionysus. Hermes stands between them and human beings as demon of the gods.

<sup>19</sup> See the chapter on transgression in Georges Bataille, *Der heilige Eros* (Darmstadt, 1963), pp. 61 ff.; English edition: *Erotism: Death and Sensuality*, trans. Mary Dalwood (San Francisco, 1962); French original: *L'Érotisme* (Paris, 1957).

<sup>20</sup> Christ's sexuality (as extension of the fertile Min skirt) analyzed by Leo Steinberg should not be overlooked here; see Leo Steinberg, *The Sexuality of Christ in Renaissance Art and in Modern Oblivion* (Chicago/London, 1983).

<sup>21</sup> See Mario Praz, *Liebe, Tod und Teufel: Die schwarze Romantik* (Munich, 1960); id., *Der Garten der Sinne* (Frankfurt a. M., 1988).

<sup>22</sup> The Japanese artist Shigeko Kubota was the first to bring the sexual parts into direct relation with the work of art in her vaginal painting (paintbrush inserted in her vagina) during the Fluxus movement. The transferral to the penis as paintbrush, however, views the body as a painterly projection screen.

<sup>23</sup> *Hugris* is the sexually transmuted paraphrase of VALIE EXPORT's performance *Genitalpanik* (oder *Aktionshose: Genitalpanik*, 1969) [Action Pants: Genital Panic].

<sup>24</sup> Since all foreign loanwords in Iceland are translated into Icelandic by a state commission, Gelatin created the term 'Hugris', which means as much as 'to straighten up through thought(s)'.

<sup>25</sup> Werner Hofmann conceived the section *Chaosmose* [Chaosmosis] for the exhibition *Wasser & Wein* (1995). Without him, this (my) view of chaosmosis would not be possible.